

KERAMIC STUDIO

Vol. XXI, No. 3-4.

SYRACUSE, NEW YORK

July-August 1919



ANY people had thought that peace would bring a return to lower prices for commodities. It has not, and there is no reason why it should, in the new conditions which the tremendous debts of the world have created. We must get used to a higher general level of prices than the pre-war level. This applies not only to food, clothing

and house rent, but to everything else, including magazines and other publications. And it should apply just as well to the finished work of the artist and decorator. Meanwhile it is evident that our magazine cannot much longer be published at the pre-war price of \$4, especially if we are to enlarge and improve it, as we want to do. Since the war the price of paper has doubled, engraving and printing cost also has considerably increased, and after July we will have to pay more for mailing. What can we do? We cannot publish the magazine on a non-paying basis. In the near future a raise to probably \$5 a year for the subscription price seems inevitable. Our Summer Competition for subscriptions at \$4 a year, with premiums, as advertised on back cover, is open until September 10th. Take advantage of it, while there is time.

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NATURE AND ART

Henrietta B. Paist, Assistant Editor

I have spent four lovely days in "God's big out of doors." I have walked in wet woods; I have found the wild orchid (the moccasin flower) in its native bower; I have heard the clear flute-like notes of the brown thrush—a soloist among a chorus of birds—I have rested my eyes on the blue expanse of Lake Pepin, bounded by the majestic Wisconsin bluffs which rival the palisades of the Hudson; I have watched them advance and retire with the changing atmosphere—change in a moment from their glorious green and sand color—to purple—to delicate opal—to cloud-forms and finally disappear entirely in a shower, leaving me gazing at sea and sky. And I have watched them re-appear out of the mist, a few at a time until they lay smiling—miles and miles of them—smiling in the sun, played upon by clouds, always changing, as does the water, with the ever changing sky, and yet fixed, always the same year after year in their variations. If only we could more often "lift up our eyes unto the hills" and gather strength.

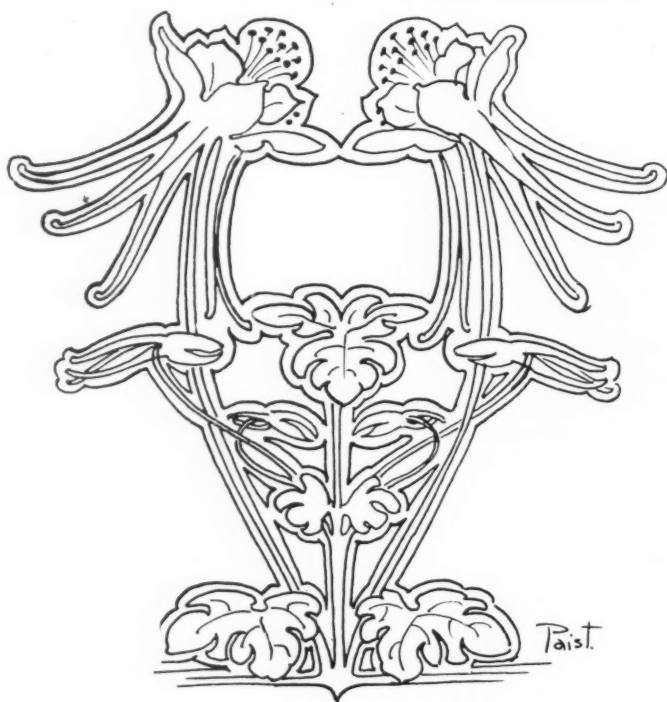
I have dropped four days out of the "efficient life"; I have listened to Nature's harmonies, in lieu of the phonograph; I have watched wild geese in their flight; I have seen a composition of white Fleur-de-lis (the only cultivated flower in sight) against a deep blue lake, framed by an open rectangular window, a composition worthy of a Japanese Master; I have been a "Mary" for four days sitting at the feet of Mother Nature; I have absorbed, and I have come to the surface refreshed with my soul-bath, more able

to deal with externals. My mail contains the June Ceramic Studio which I find on my desk. I open it to the lovely illustrations of the art of our own American Indians, at once I am back in green woods, on the shore of a lake, I see green hills, I see wild geese, wild flowers, hear bird-calls; I thrill to the elementary emotions expressed so directly, so spontaneously, in such few words—like their own language—and yet with that instinctive feeling for Rythm-Balance and Harmony. Love of beauty, ideas, direct from Nature, wrought in orderly manner into the implements of daily use.

Why of course this is distinctive, typically American, and why? Because they lived and wrought wholly uninfluenced by the art of other people; they knew nothing of the art of the Old World; they saw, felt and expressed elementary emotions, with amazing results. Can we hope to rival such joyous expression? Surely not unless we can, for periods at least, live as they did, close to Nature; unless we can shut out the manifold impressions of a complex life, and isolate ourselves—cultivate the inner ear, shut the eyes to all but Nature's Motifs, learn to feel in the place of analyze, listen instead of talk, absorb first before we try to express. We cannot all do this, and not at all in cities; this is one of the prices of civilization; the more complex our impressions, the less direct will be our expression. This is the history of all races; the primitive people furnish the types, the variations come with civilization. "Nature, says Whistler, contains all the elements in color and form of all pictures and all decorations—as the keyboard contains the notes of all music; it is for the artist to pick and choose and group these elements, that the result may be beautiful, as the musician gathers his notes in groups and forms chords—bringing forth glorious harmonies." This is an absolute truth, and yet the history of music shows that the Folk songs of each country furnish the themes for most of the more complex compositions of later composers, and it is also true and worthy of attention that the farther we get from the folk-songs and from the earlier compositions which they inspired, the less merit do we find. Modern music has become simply a rehash—a series of variations of compositions of merit. It is so with the other arts; we must, from time to time, get back to first principles in order to infuse something of the emotional—the elemental into art; we do not get thrills from adaptations, altho we may get a lot of intellectual pleasure through analysis and appropriation. First come the wild flowers, then the cultivation of the species, this is a part of Nature's plan, no doubt, but the transplanting, the appropriating of them for our individual purpose is not a part of evolution; it is our right, but it is also our privilege to create new types, to add something to Nature's garden.

However, to return to the art of the American Indian,—it is purely American—it is distinctive—and if we would make our art distinctive we would do well to draw largely

(Continued on page 42)



SUGGESTIONS FOR DRAWINGS OF THE
COLUMBINE (Page 38)*Henrietta Barclay Paist*

THE drawings of the Columbine shown are of the cultivated variety, and run the gamut in color of pink, purple, blue, and white. They vary as to the slenderness and length of the "cornucopia" and as to the size and shape of the leaf. The wild Columbine is a lovely blending of yellow and red, and is less sophisticated than its town cousins. The flower is one of our loveliest and whether

from glen or garden, furnishes one of the most attractive motifs in flowerdom.

For a conventional treatment of this flower I would suggest lustres. There is an evanescent quality in lustres corresponding to the character of the flowers. The lack of time alone keeps me from showing more variations of this motif but I mean to do so later. The conventionalizations shown may be fitted to a bowl, using the little bud border on the inside. The panel is for inspiration for design only and as such furnishes a lovely motif trial.

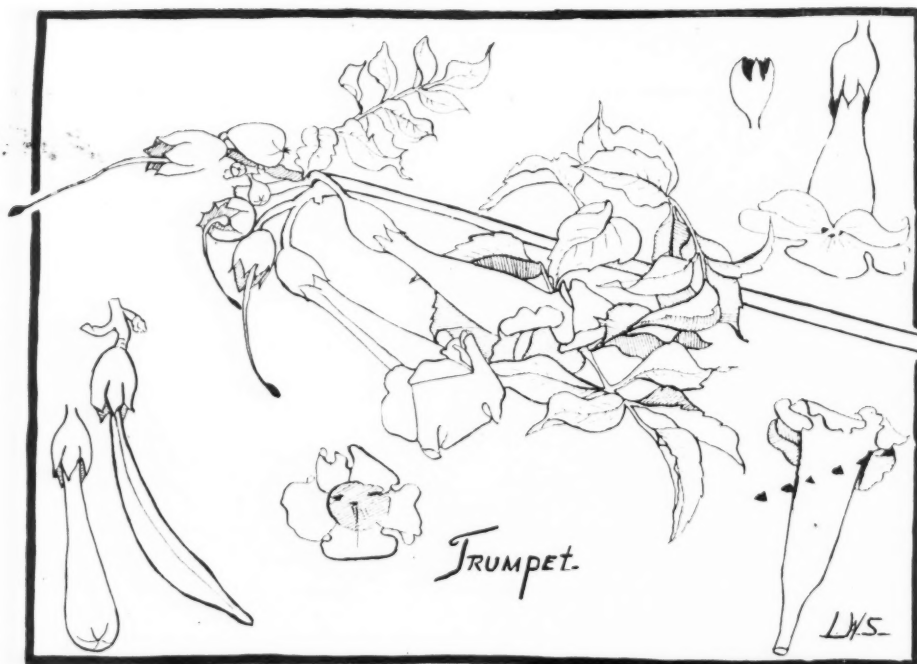


CONVENTIONAL BUTTERFLY PLATE—HENRIETTA BARCLAY PAIST

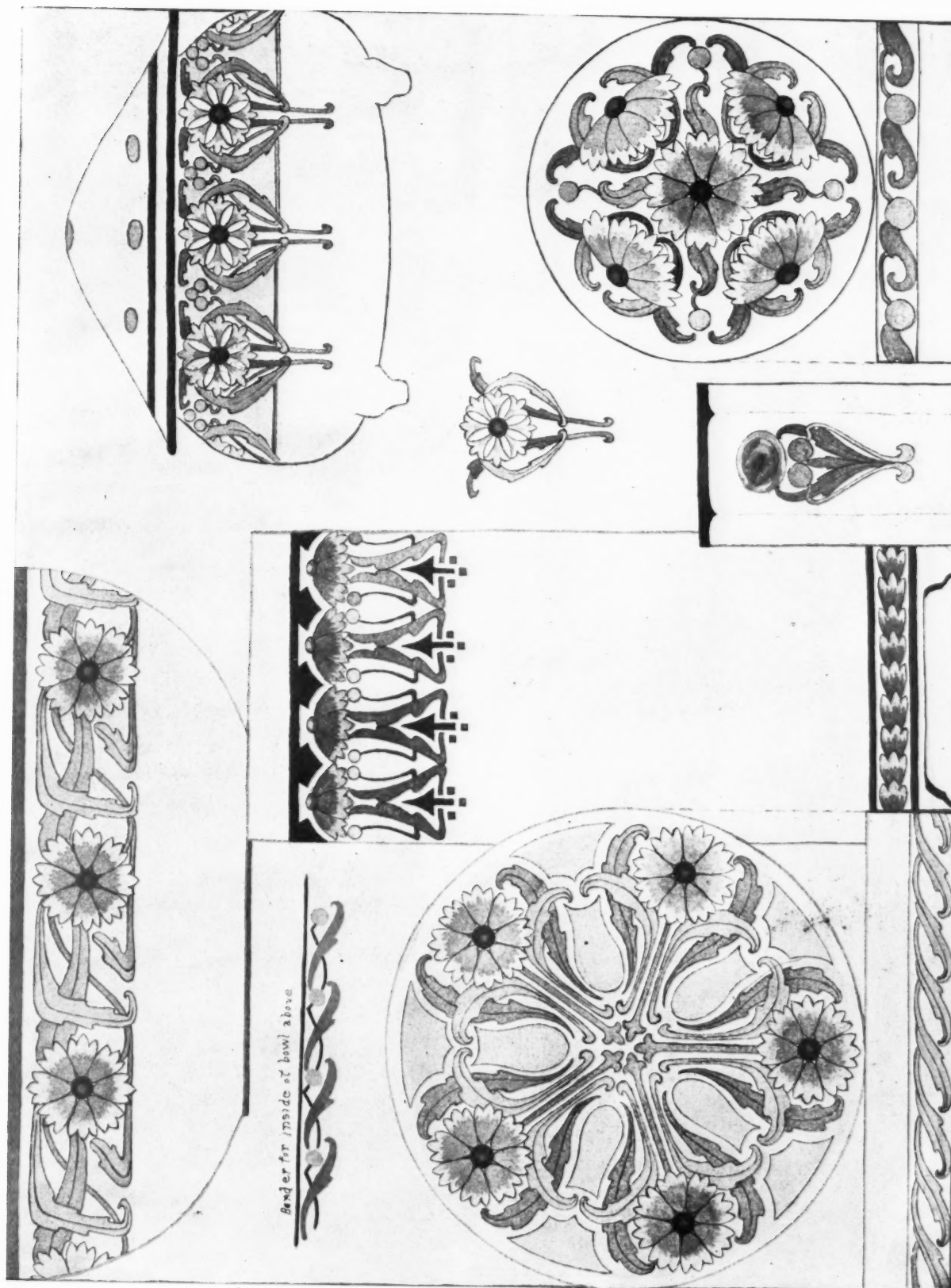
(Treatment page 54)



JAPANESE POTTERY SHAPES—FROM THE METROPOLITAN MUSEUM



TRUMPET VINE—LUCY W. SHARP



DESIGNS FOR LITTLE THINGS TO MAKE, ESPECIALLY FOR SATSUMA—LOLA A. ST. JOHN (Treatment page 42)

NATURE AND ART

(Continued from page 37)

from these people for themes. I am convinced that an art distinctly American in type is out of the question with a composite people who have access to all the art of the past, but that is no reason why we as individuals should not aim to keep what we have alive and to try as much as possible to put ourselves in the position of those who have furnished the themes for others to play upon. Let us go as often as possible into the big out-of-doors and see what Nature has to say to us; let us try once in a while to get a first-hand thrill—it is like a drink from a spring instead of the faucet, it smoothes out the wrinkles of perplexity from the brow, it washes the soul, steadies the nerves and renews the strength. Blessed be the big places.

x x

Note—The quotation in June number from Kipling,

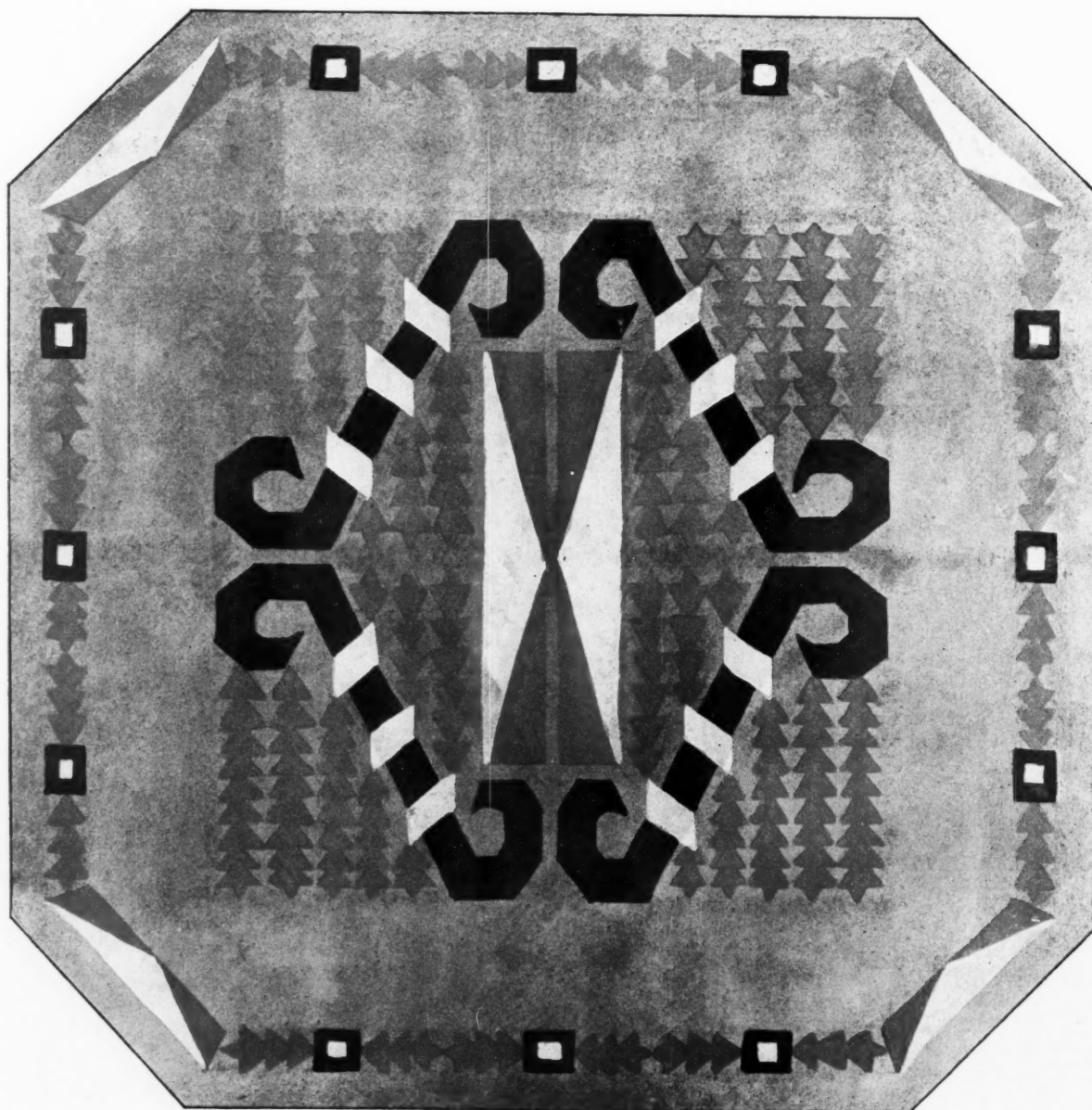
through my own carelessness or that of a compositor, misspelled the word intended for the Greek poet "Homer" (and used in cockney English as 'Omer). The spelling as given (Omar) recalls the Persian Poet who, so far as we know was not guilty of appropriation—as Kipling accuses Homer of.

* *

LITTLE THINGS TO MAKE

Lola A. St. John

BANDS and darkest part of design on cylindric vase either Green Gold or Dark Blue enamel. Flowers shade from brownish red at base of petals to yellow at outer edge. Centers Dark Red. Seeds Yellow Brown mixed with a little Green enamel. Leaves and stems in two shades of Green enamel.



DESIGN FOR FLAT SATSUMA BON-BON DISH—ANNA MOSLE

Suggested by Italian net work in May *Keramic Studio* and to be carried out in enamels. Best solution of May problem.



Left, First Prize, Blue Lustre and Silver—Mrs. Arch Coleman.
Center, Second Prize, Orange Lustre, Blue Lustre and Silver—Miss Nell Lynn Saunders.
Honorable Mention—Blue Enamel and Etched Gold—Miss. M. Etta Beede.

MINNEAPOLIS KERAMIC CLUB EXHIBIT

The Minneapolis Ceramic Art Club held its annual exhibit of decorated porcelains at the Minneapolis Institute of Art during the month of May. There were six large floor cases well filled and the work shown maintained the high standard which the club has always held. There was much charming table service in sets and individual pieces, but for the competition a Satsuma vase had been selected and the varied treatments of the shape proved an interesting feature of the exhibit. A vase with design of the Fleurdelis motif, with treatment in metals and lustres, the work of the President, Mrs. Arch Coleman, was the first choice. Miss Nell Saunders won second place and Miss Etta Beede honorable mention. Miss Newman's vase was charming in design and color and Mrs. Lavell's in checker-board design with etched and metal treatment was unique



Punch Bowl, Grey Blue, Grey Green and Yellow—Frances Eleen Newman.
Satsuma Bowl, Green Lustre and White Enamel—M. Etta Beede.
Satsuma Dish, Enamel—Mrs. Neile Grey.

and interesting. Miss Newman's punch bowl with fruit panels in light color scheme was a fine lesson in restraint, avoiding every lure of the large piece, as to spectacular effect. It was well thought out as to spacing and design and very lovely in its refinement of color.

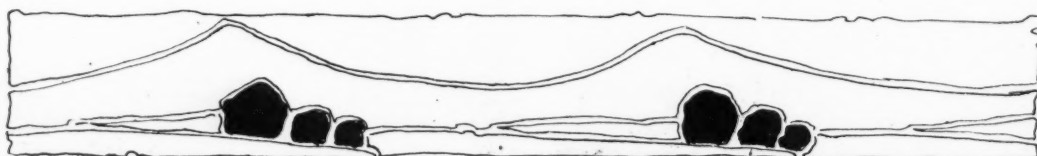
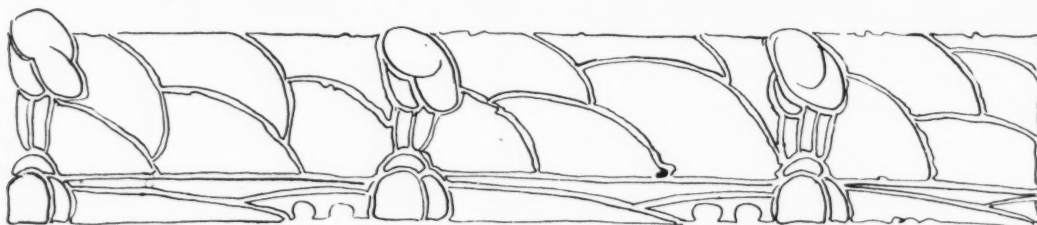
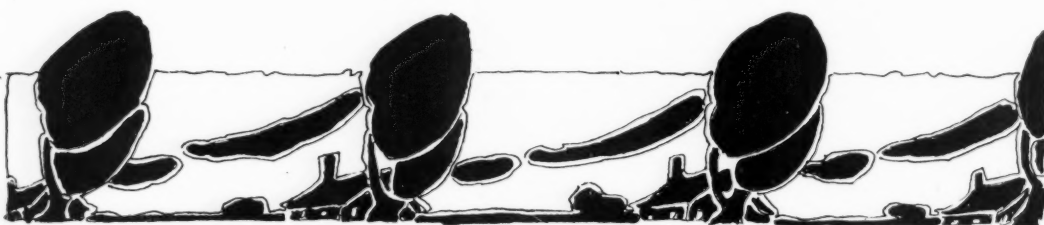
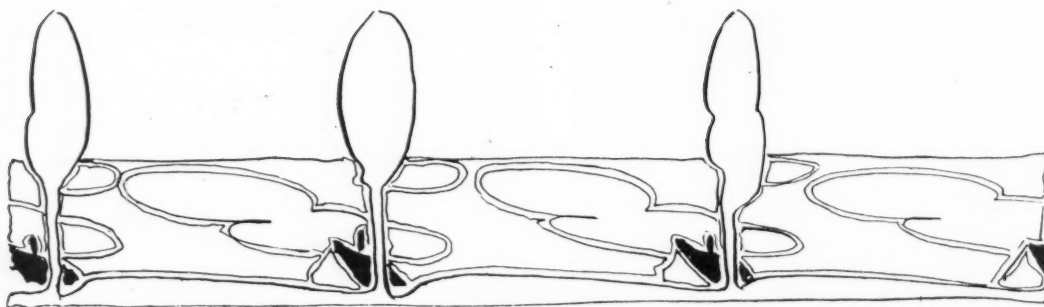
The preponderance of the china used was Satsuma, owing to the scarcity of other wares, and as usual, for this body, enamels were largely the medium chosen, altho the fascination of etching in combinations with lustres is also much in favor and many lovely effects were thus obtained. One small bowl with an all over decoration on the outside in enamels and a turquoise green lining, also of enamel, was a piece calculated to prove a "joy forever" to any seeker of porcelain treasures. Following a precedent established several years ago there was a case of commercial china from different sources showing both good and bad decoration, for the edification and education of the general (non-discriminating) public. The exhibit was opened with an afternoon reception and was voted by the Institute to be the most successful exhibit of the club up to date.



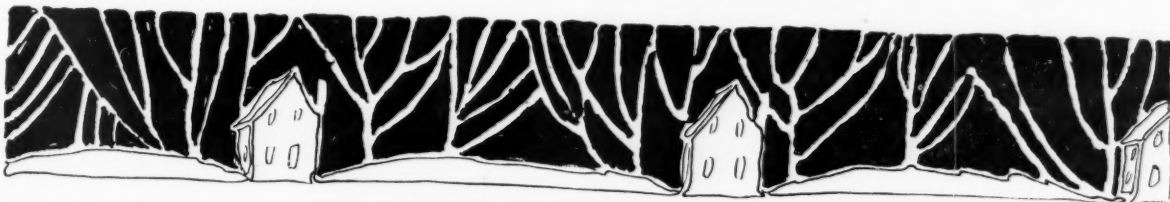
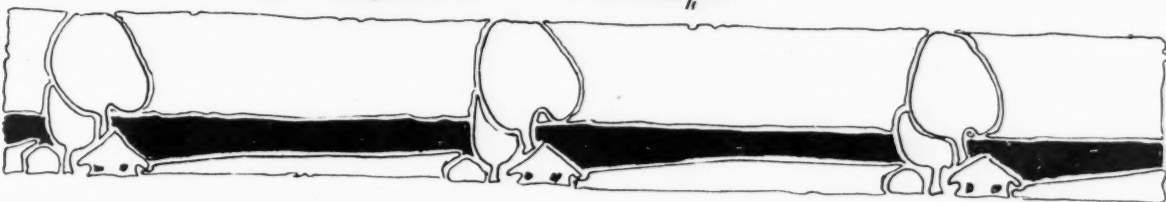
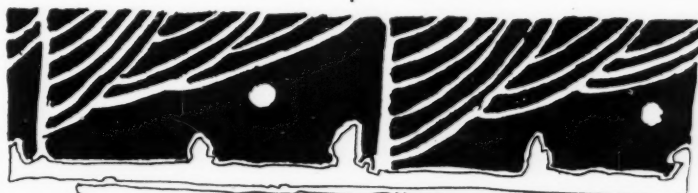
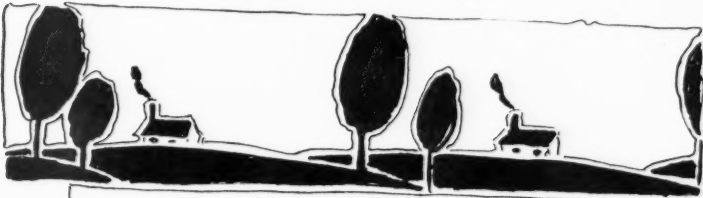
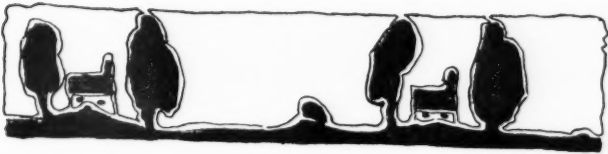
Tall Vase, Etched. Copper Lustre and Gold—Mrs. A. Mowbray.
Chop Plate, Etched Gold—Mrs. Richard Lavell.
Bowl, Satsuma Enamel—Mrs. E. C. Kast.
Small Vase, Satsuma Enamel—Mrs. Richard Lavell.



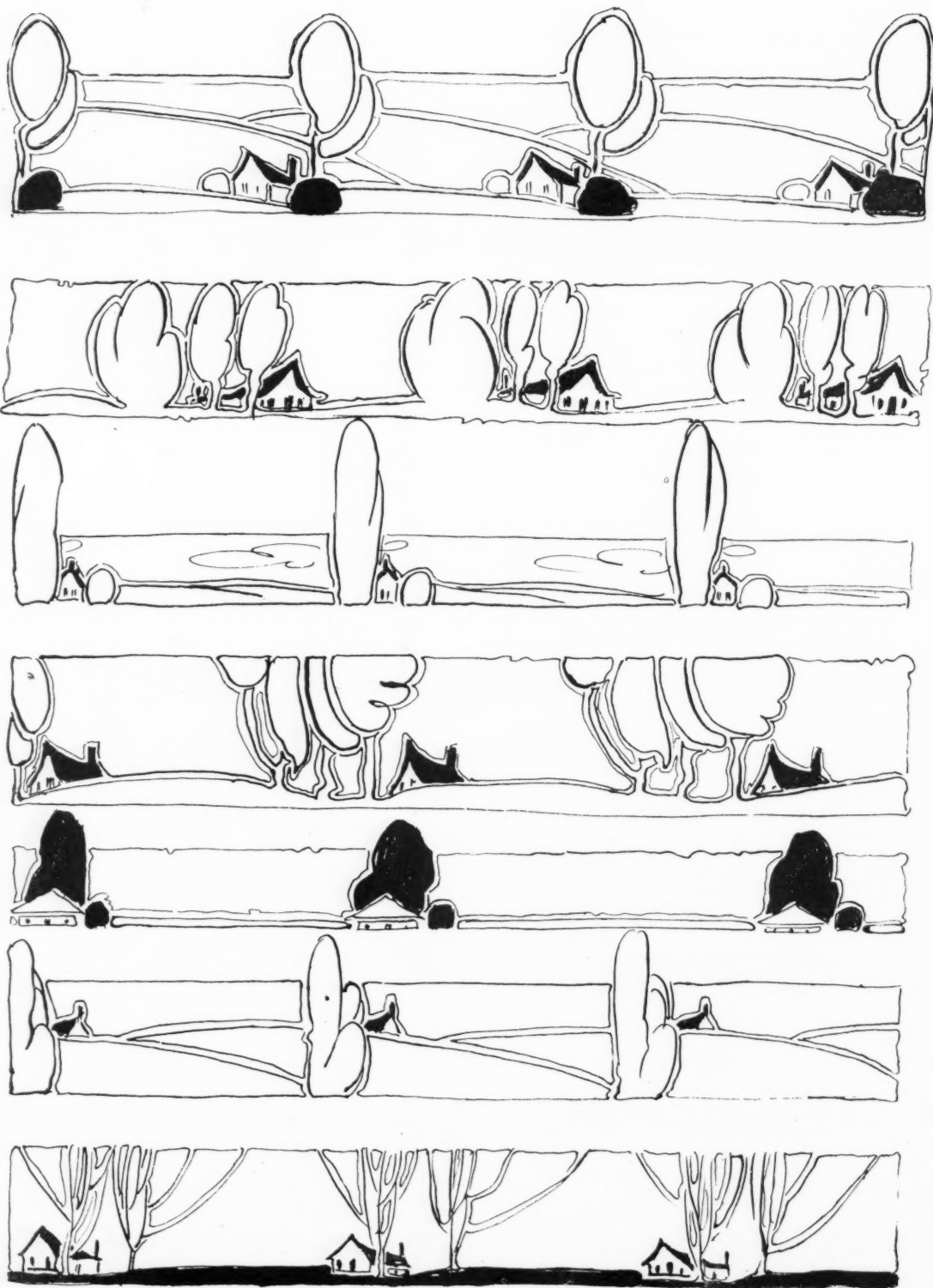
Vase, Satsuma with Enamel—Mrs. Arch Coleman.
Plate, Lustre—Mrs. A Mowbray.
Sugar and Creamer, Satsuma, Pink and Green Enamel—Mrs. Florence French Winnor.
Jar, Satsuma Enamel and Orange Lustre—Mrs. Helen DeWanz.



LANDSCAPE BORDERS—ESSIE FOLEY



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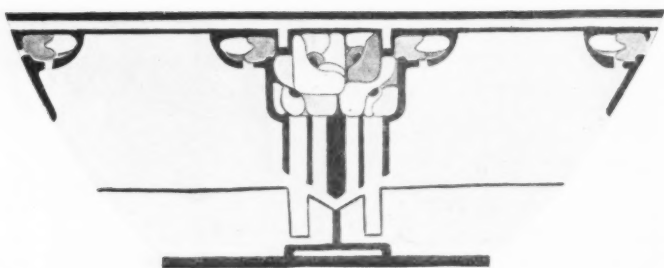
TURKISH DRAWN WORK



ITALIAN, SPANISH AND ORIENTAL DRAWN WORK

Suggestions for decorative motifs.

Courtesy of the Metropolitan Museum



BOWL DESIGN

Walter K. Titze

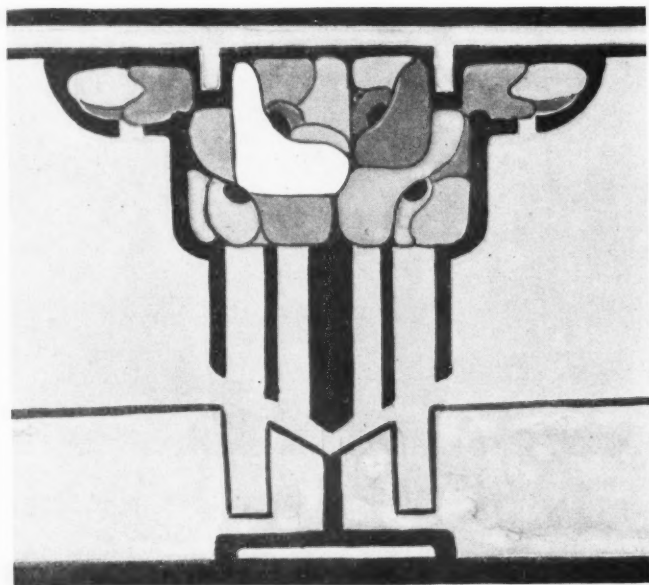
FIRST FIRE—Dust entire bowl with 1 part Dusting Yellow and 2 parts Ivory Glaze.

Second fire—Trace in carefully conventional motive. All black is dusted with Coffee Brown and outlines same color.

Light shade in flowers, 1 part Yellow Brown, 3 parts Ivory Glaze. Medium shade, 2 parts Yellow Brown to 2 parts Ivory Glaze. Darkest shade in flowers 3 parts Yellow Brown to 1 part Ivory Glaze.

Grey tone at bottom of bowl as well as small band at top, 1 part Coffee Brown to 3 parts Ivory Glaze and 1 part Dusting Yellow.

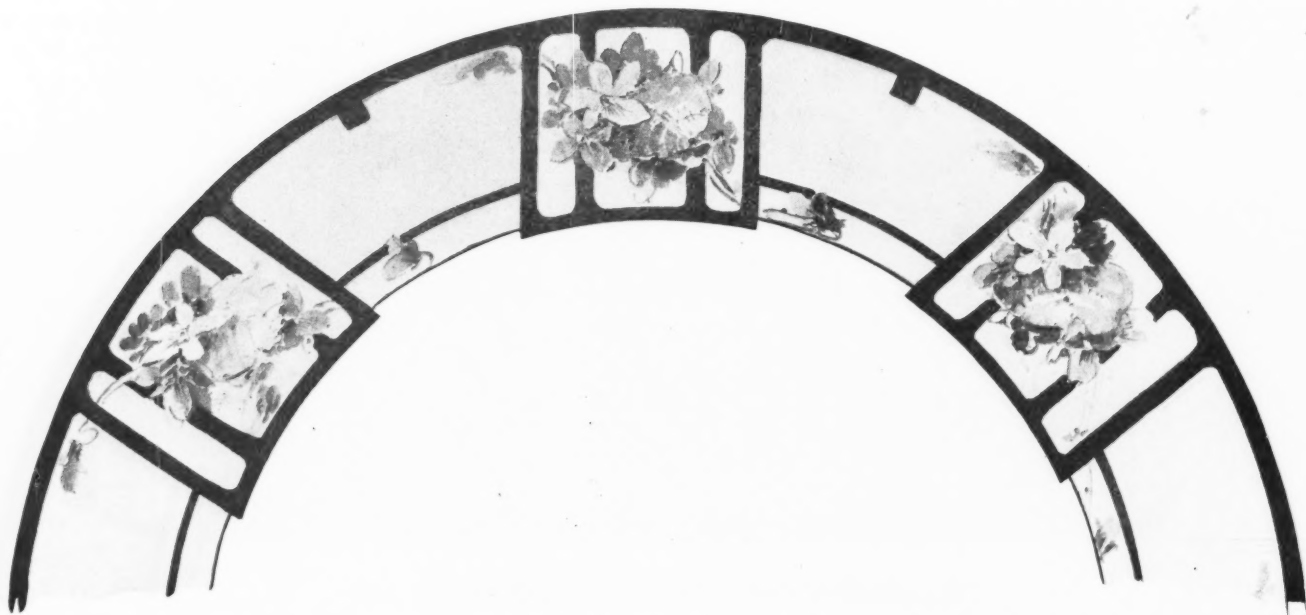
If floral spray is desired, paint it over first fire surface, keep the spray soft, using Yellow and Yellow Brown for roses, Violet and Shading Green for leaves, etc.



Full Size Section of Bowl by W. K. Titze

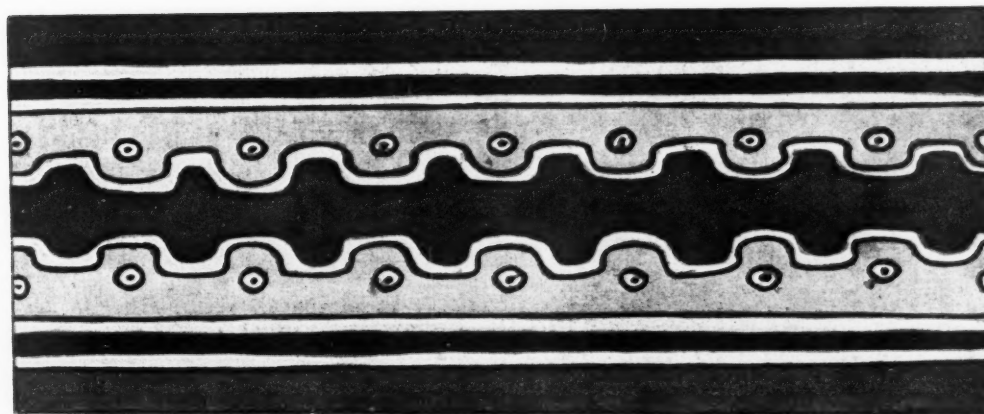


Full Size Section of Plate by W. K. Titze



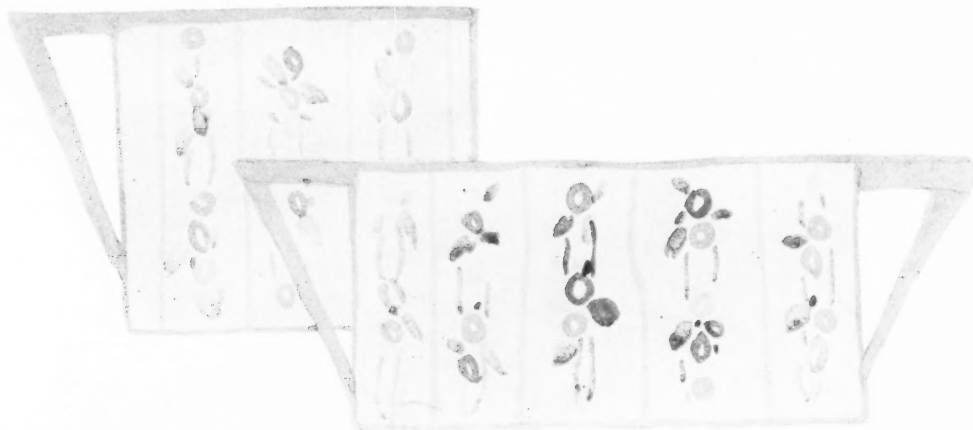
SERVICE PLATE—W. K. TITZE

All black bands and lines, Green Gold. Grey panels, equal parts Mode and Ivory Glaze, dusted. Flowers kept soft, Violets and Greys. Leaf, Grey Green and Violet.



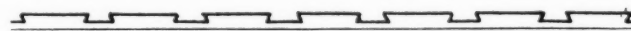
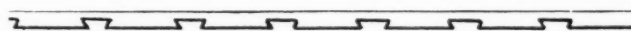
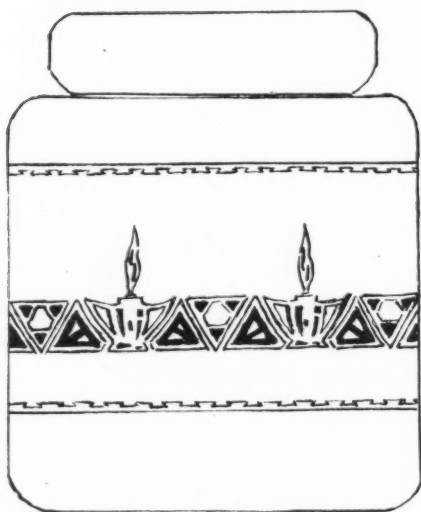
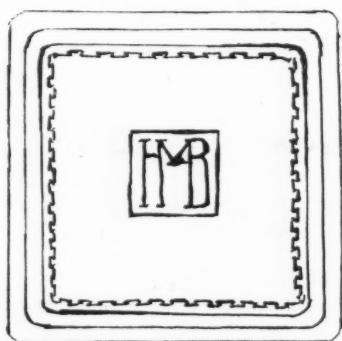
BON BON BOX—ELISE TALLY HALL

On Satsuma in enamels, with background in Old Chinese Blue. Black outlines. Polychrome colors: Old Egyptian Turquoise, Old Chinese Blue, Lavender, Dull Yellow, Old Chinese Pink, New Green. Bands of Gold.



SUGAR AND CREAMER—ESSIE FOLEY

(Treatment page 51)

CONVENTIONAL DESIGN FOR MATCH HOLDER,
TOBACCO JAR OR CANDLESTICK*Howard Max Baird.*

OUTLINE heavily with Black. All dark spaces are oiled and dusted with Coffee Brown. Flame is painted with a thin wash of Albert Yellow with a little Dark Grey added. All light parts in figures of design are oiled and dusted with 3 Pearl Grey, $\frac{1}{2}$ Dark Grey for Flowers, $\frac{1}{8}$ Coffee Brown, 2 Ivory Glaze. The remainder of the china is oiled and dusted with Pearl Grey and a very little Albert Yellow.

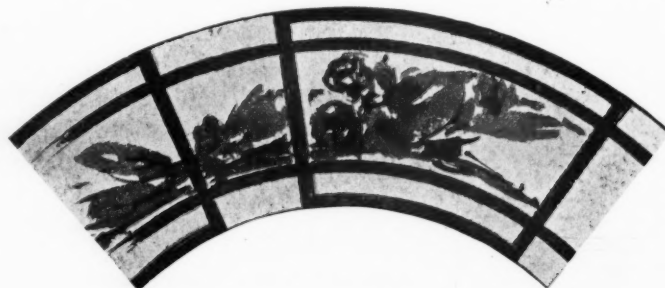


PLATE BORDERS—MRS. HANNEMAN

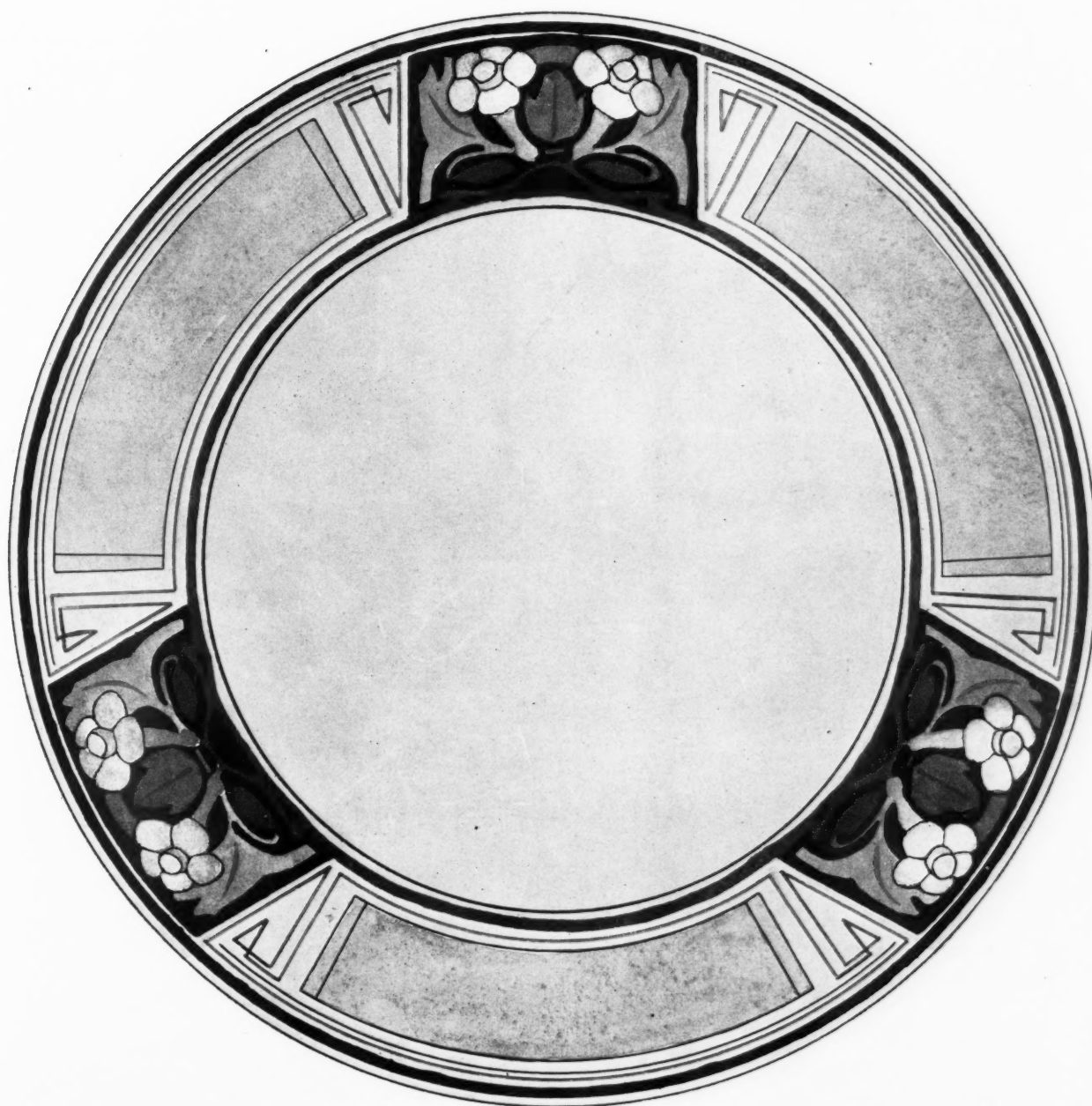
Plate borders to be executed in colored golds, or golds and enamels. Left design—Large figure, Red Gold or a bright enamel, balance of design and edge in Green or Roman Gold. Right design—Roses in Red Gold and leaves in Green Gold.

SUGAR AND CREAMER (Page 50)

Essie Foley.

THE circles are alternated with red and blue for one group and red and violet for next, etc. For the red oil circles and dust with 2 parts Coffee Brown $\frac{1}{2}$ Yellow

Red. For blue dust with Water Blue 1 part and Banding Blue 1 part. For violet dust with Mode. Leaves and stems are Water Lily Green. Handles and lines separating panels are the blue mixture. Paint a thin Wash of Copenhagen Blue and a little Dark Grey over the background surface.



DESIGN FOR PLATE—VERA STONE

BACKGROUND in flower panel, wide Black band. The darker toned outline is Black, the light outline is Shading Green and Dark Grey. The leaf between the two flowers and dark leaves and dark grey band are oiled and dusted with Bright Green. Calyx and dark center of flower are dusted with Florentine Green and a little Albert Yellow.

low. Light leaves and band connecting flowers are Florentine Green. Petals of flowers are 4 parts Ivory Glaze $\frac{1}{2}$ part Albert Yellow. Light center of flowers is painted with a very thin wash of Yellow. Grey tone in large panel is dusted with Glaze for Green.



COHASH—E. N. HARLOW



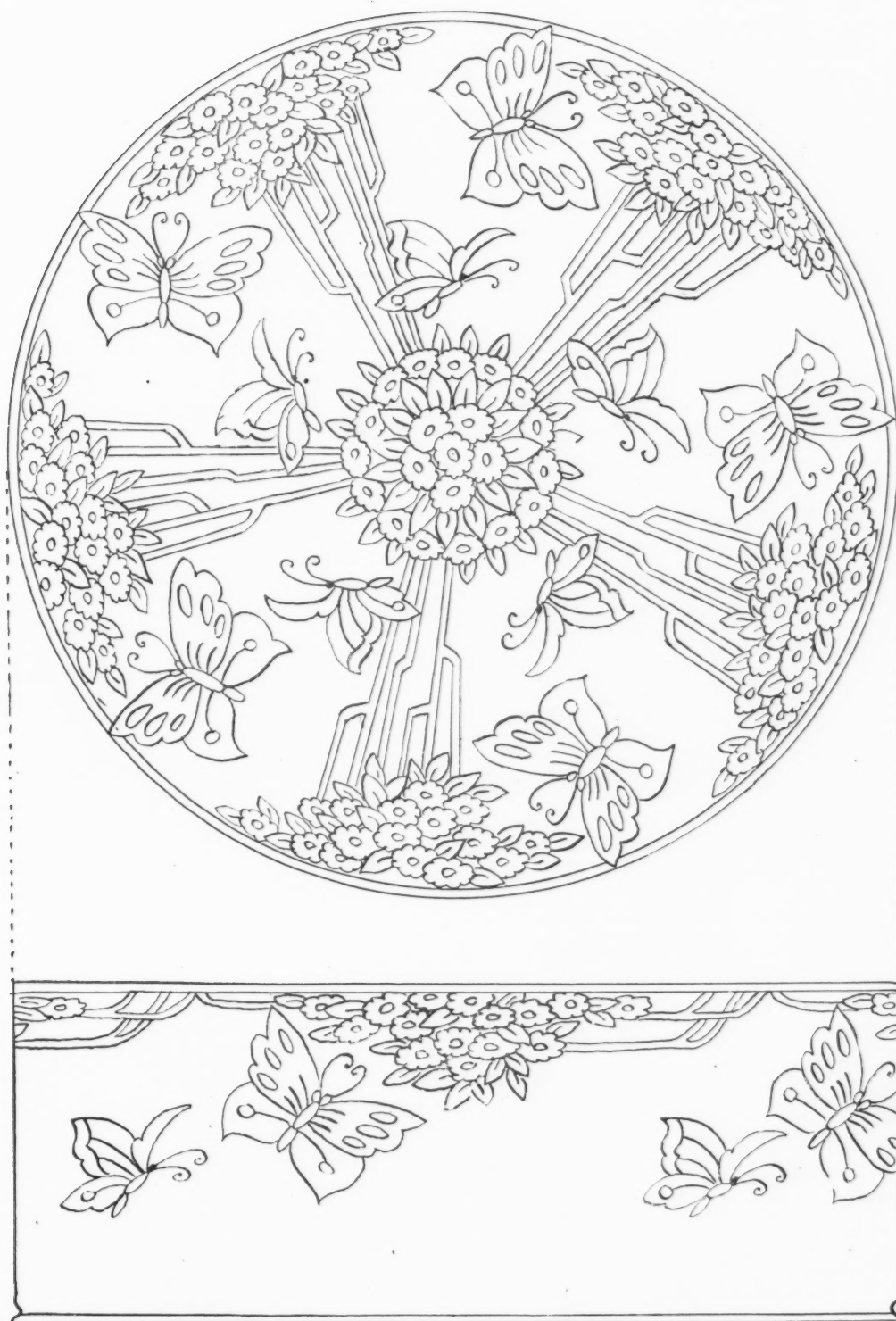
GERARDIA—E. N. HARLOW



BUSH CRANBERRY—E. N. HARLOW



LOBELIA—E. N. HARLOW



SATSUMA BON BON BOX—MRS. F. H. HANNEMAN

FIRST fire: Outline in Black. Bands at edge of cover and top and bottom of base are Gold. Second fire: The flowers are in different shades of Lavender enamel with Yellow centers. Leaves and stems Green enamel. Butter-

flies, bright Yellow and Orange enamels, with Green and bright Violet markings. The background can be put in gold dots. Retouch bands.

BEGINNERS' CORNER

JESSIE M BARD EDITOR

Williamsport, Pa.

CUP AND SAUCER BY HILL CARTER LUCAS

OIL the dark band and the dark part of design and dust with Florentine Green. Paint the wings of beetle with a solid wash of Green Gold instead of outline as given in the design. The fine line at the bottom of design is also of gold.

♦ ♦ ♦

SERVICE PLATE BY ELEANOR STEWART

THE outline may be omitted in this design. Trace the design on the china and outline with a fine grey line of India ink. Oil dark spaces with Dusting Medium, the oil should be applied as light as possible and may be padded with a small pad. Then dust with 1 part Bright Green and 2 parts Ivory Glaze. Straighten edges and clean the plate

carefully, then paint the bands and all of the design with Green Gold.

ANSWERS TO CORRESPONDENTS

J. L. C.—Is there anything that will take the balance of a badly worn gold off from glass cups?

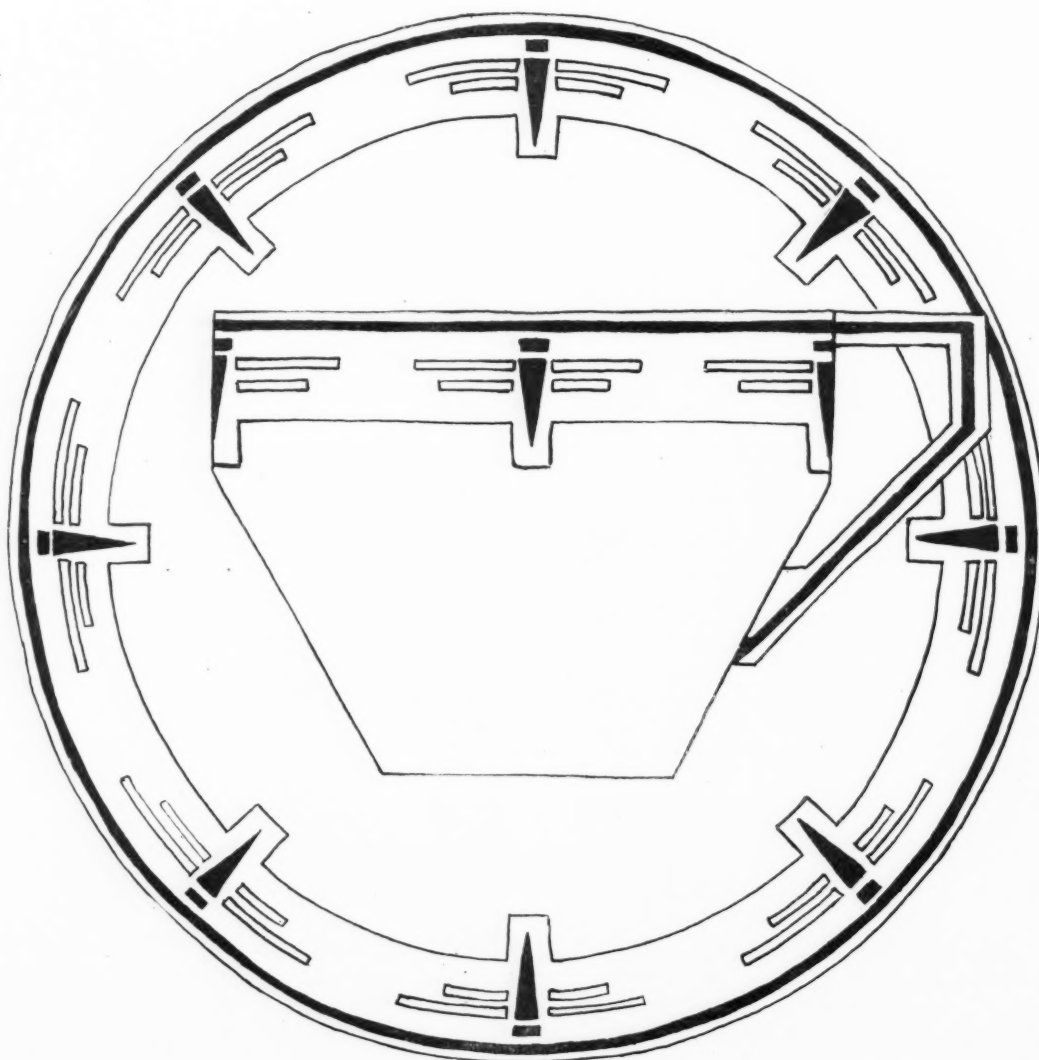
Answer—Try a fine piece of emery cloth or scourine or any sand soap.

W. W. B.—At what temperature is the ordinary yellow pottery fired?

Answer—For overglaze firing it requires a very light fire and should be heated up slowly, about same fire as for rose.

B. R. W.—In the April number of K. S. was an article in regard to oil cloth doilies. Please let me know where to get the oil cloth.

Answer—The most satisfactory material is what is known as sanitas. It is used for a wall covering and does not have as much filler as the ordinary oil cloth and can be had in a wider range of colors. All paper and paint stores handle it or can procure it. Some interesting decorations of sanitas by Mrs. Paist will be given in September issue.



CUP AND SAUCER—HILL CARTER LUCAS

CONVENTIONAL BUTTERFLY PLATE (Page 30)

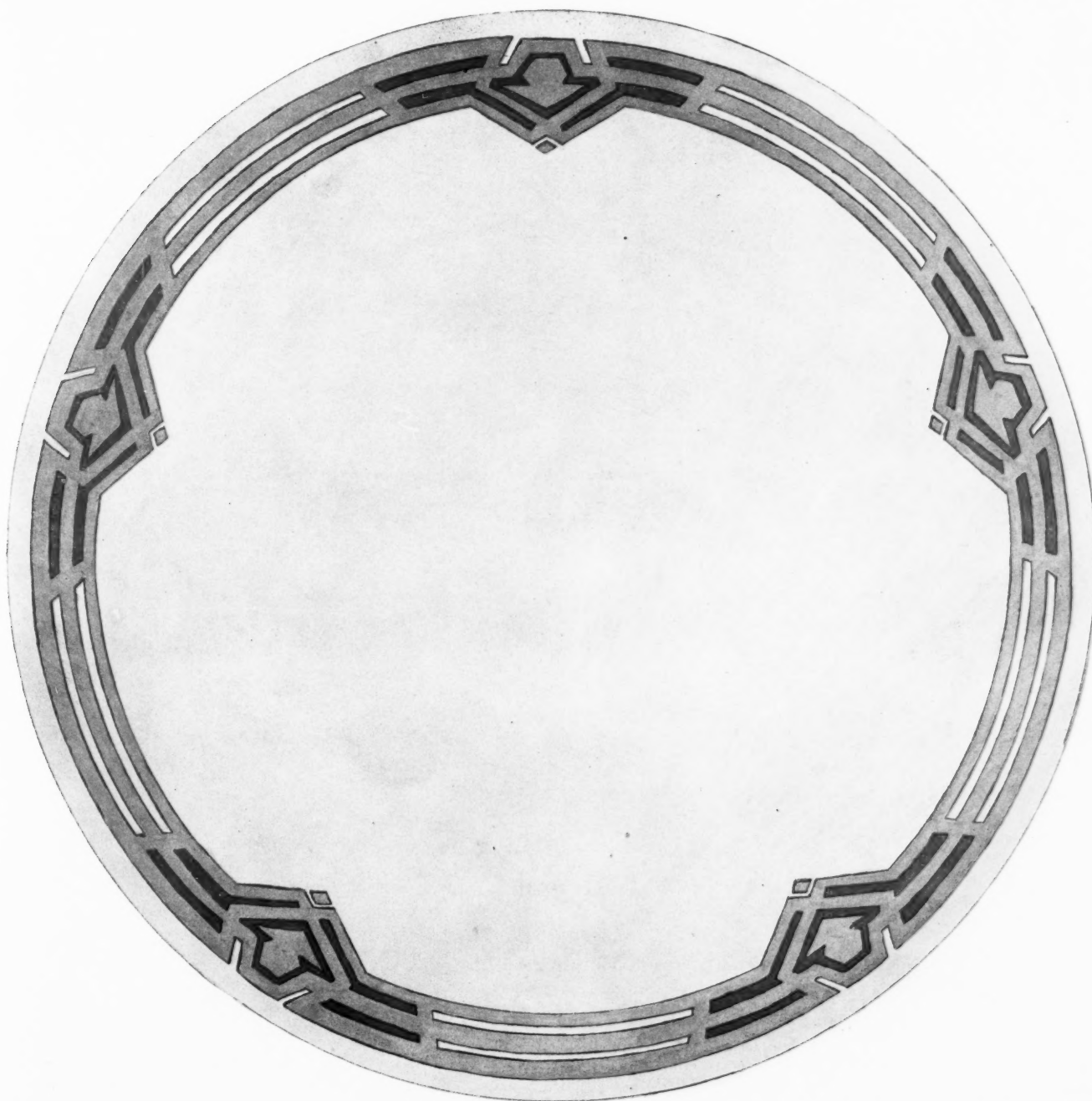
Henrietta Barclay Paist.

THE background is deep ivory, or Satsuma tint. The flowers in the center, pink, blue and lavender. The butterflies, bright tints of blue, purple, yellow and black. The bands are black with blue flowers overlaid. It will be most effective carried out in enamels, and the black bands dusted in.

Begin by tracing the design with a water mixture of black; lay the ivory ground, and clean out the design. Next dust the bands and clean the flowers. If the plate now be thoroughly dried, the enamels may be laid for this fire, but it would be safer to fire and, if necessary, retrace the flowers and butterflies as a guide for the enamels. Where the design is not shown in color, it is always best to make some

water-color trials for the colors, in order to select the enamels, or in order to arrange the scheme so as to utilize the enamels on hand. The effect of the design, the arrangement, smacks strongly of the Chinese, and if one happens to have a specimen of Chinese embroidery the coloring may be followed.

For those who wish, I suggest the following enamels: For the Roses and some of the small flowers, Peach Pink. For the leaves, Florentine Green. For the other small flowers, in the central unit, Lilac and Wistaria. For the Butterflies, Black, Jonquil Yellow, Amethyst and Azure Blue. For the small flowers in the bands, Swiss Blue. The plate will be found very lovely if carried out in the color suggested, far beyond the power of a black and white reproduction to depict.



DESIGN FOR SERVICE PLATE—ELEANOR STEWART

(Treatment page 54)



ENAMEL BIRD VASE

Helen Carey

THE back, tail, feet and head of the bird are of Turquoise Blue, while the eyes are of Antique Red. All white lines are white gold. Leaves that form the background are as follows: Lightest, Aquamarine; next in tone, Celtic Green; darkest, one part Grass Green, one part Aquamarine. Flowers are in Mars Yellow with Antique Red for the centers. The real dark leaves and stems and in fact all bands are in dull Violet. The dots in the head and tail are of Antique Red.

BIRD DECORATION CARRIED OUT IN ENAMELS

(Color Study)

BACKGROUND of bird, edge and base of vase, Black. Blues for bird and ornaments, Swiss Blue for lighter shade, Chinese Blue for darker. Greens, Florentine No. 2 for light, Meadow Green for dark. Purples, Amethyst for dark, Wistaria for light. Orange No. 3 for beak of bird and details of ornament. Citron Yellow for yellow details.

THE GOVERNMENT'S CARE OF DISABLED MEN
IN SERVICE

Man soldiers and civilians who have been disabled in the government service during the war, either overseas or at home, do not seem to know that the government is willing and anxious to take care of them, to train them in all kinds of trades and, after they are trained, to find positions for them. Not only is this free of all charges, but the disabled man is paid and his family supported during the period of training. For further particulars they should write to the following addresses in different States:

Dist. No.	States Covered	Office
1.	Maine, New Hampshire, Vermont, Massachusetts, Rhode Island.	Room 433, Tremont Bldg., Boston, Mass.
2.	Connecticut, New York, New Jersey.	Room 711, 281 Broadway, New York City.
3.	Pennsylvania, Delaware.	1000 Penn Square Bldg., Philadelphia, Pa.
4.	District of Columbia, Maryland, Virginia, West Virginia.	606 F. St., N. W., Washington, D. C.
5.	North Carolina, South Carolina, Georgia, Florida, Tennessee.	Candler Bldg, Atlanta, Ga.
6.	Alabama, Mississippi, Louisiana.	822 Maison Blanche Annex, New Orleans, La.
7.	Ohio, Indiana, Kentucky.	906 Merc. Library Bldg., Cincinnati, O.
8.	Michigan, Illinois, Wisconsin.	1600 The Westminister, 110 S. Dearborn St., Chicago, Ill.
9.	Iowa, Nebraska, Kansas, Missouri.	517 Chemical Bldg., St. Louis, Mo.
10.	Minnesota, North Dakota, South Dakota.	Room 742, Metropolitan Bank Bldg, Minneapolis, Minn.
11.	Wyoming, Colorado, New Mexico, Utah.	909 17th St., Denver, Colo.
12.	California, Nevada, Arizona.	Room 997, Monadnock Bldg., San Francisco, Calif.
13.	Montana, Idaho, Oregon, Washington.	Room 539, Central Bldg., Seattle, Wash.
14.	Arkansas, Oklahoma, Texas.	810 West'n Indemnity Bldg., 1000 Main St., Dallas, Tex.

ART NOTES

The Art Students' League of St. Paul made their annual showing in the St. Paul Public Library the first half of June. The exhibit comprised both painting and craft work and included the industrial work from the reconstruction hospital at Fort Snelling.

This was the first work shown from the camp and satisfactorily demonstrated the practical nature of this department of reconstruction work.

* * *

The results of the school year of the Minneapolis School of Art were on view during the first half of June in the school building. It occupied all of the rooms of the two floors and proved that the record of the school has been one of continuous advancement.

In the Academic Department the work maintains the high standard characteristic of the past and the design department proves the exceptional opportunity afforded by the school for training in the commercial and industrial field. The Minneapolis Art School stands first in the North West and holds a strong place with the Art Schools of the country as proved by the Eastern scholarships won each year by its students and by the constantly growing list of names in the art world of its alumni.



PLATE DESIGNED FROM OLD PERSIAN PLATE IN METROPOLITAN MUSEUM—MARIE LOOMIS

THIS design could also be adapted to the inside and outside of a bowl. The colors are D. R. blue, light green, light brown, light blue, with the addition of Old Persian pink in the little flower parts of the latticed design, also in

the birds in center. It should have an all over background of the tawny yellow, painted in brokenly and lightly, also the background around the scroll panels should be painted in unevenly with the blue and green and background colors.



DESIGN FOR BOWL—MARY L. BRIGHAM

DARK center of flowers and stem are oiled and dusted with Bright Green. Remaining dark tones are oiled and dusted with Water Blue. Remainder of flower is oiled and dusted with Grey Blue. Bands are dusted with Glaze

for Green. If a background is desired the entire surface may be oiled for the second fire and dusted with Pearl Grey and a very little Grey Blue.



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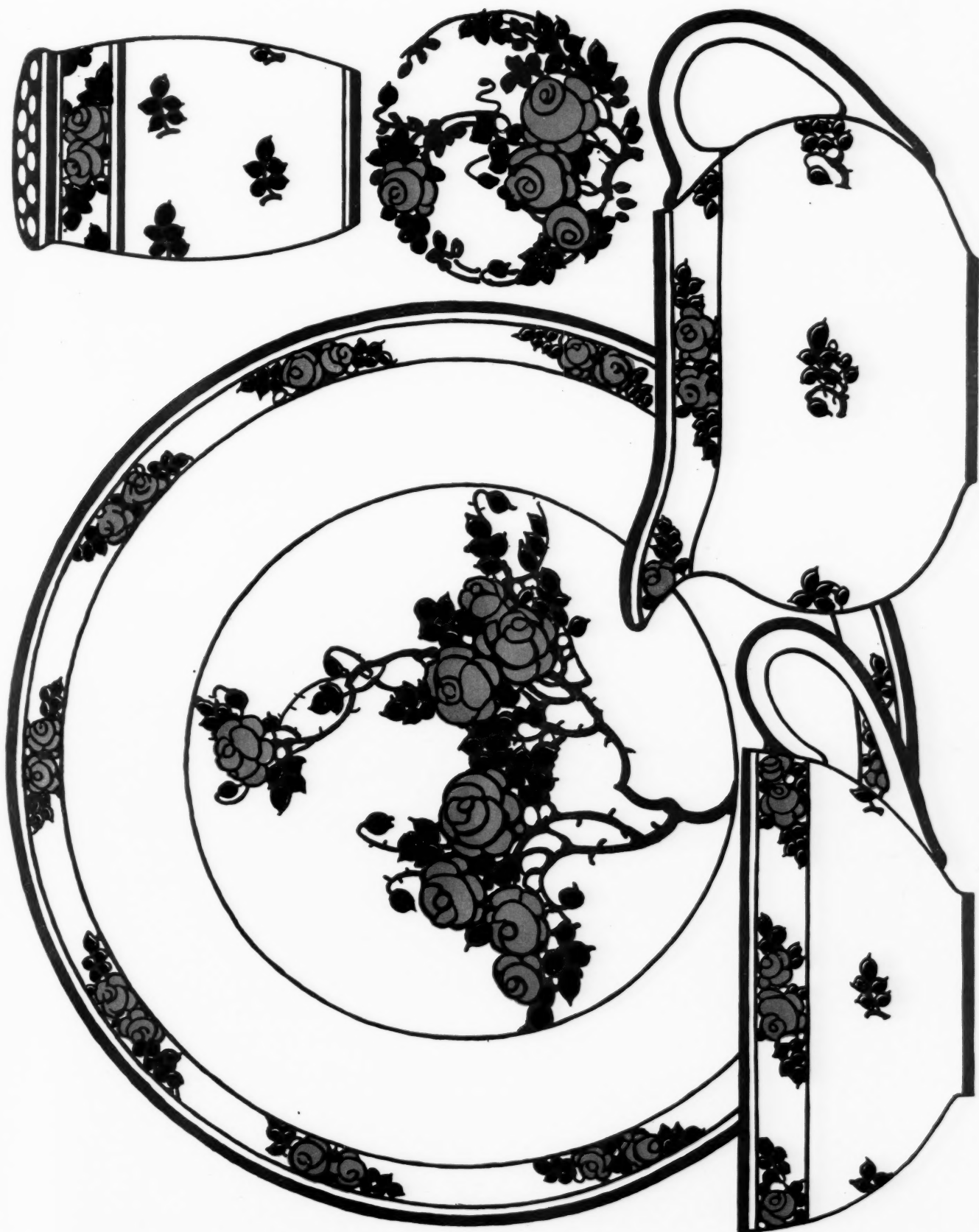
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